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ture outline of nearly every vase. This last is an important addition to the value of the catalogue.

The paintings chosen for publication are all interesting for various reasons. 335 and 336, black-figured lekythoi from Eretria, have designs representing Helios rising in his chariot and Herakles with Pholos, respectively. 372 is a black-figured skyphos surrounded by a frieze, divided by the handles into two groups. One of these represents six warriors riding on leaping dolphins towards a full-draped man who stands facing them, playing on a double flute. The other represents six youths riding upon ostriches toward a similar flute-player, before whom stands a bearded dwarf. These are explained as chorus scenes from early Attic comedies, an explanation which must, perhaps, be provisionally accepted, though it is hard to imagine the successful production of such choruses at the date to which this vase must be assigned. 394 is a kylix conjecturally assigned to Euphronios. The painting in the centre represents Dionysos and a satyr. An inscription reads: *ὁ παῖς καλός*. The Museum is fortunate in possessing as a loan one of the ten vases signed by Euphronios, No. 388, a kylix with the representation of two-headed men dancing. The painting upon the stamnos 419 represents, in severe red-figured style, the murder of a harper by a youth, assisted by a woman, in the presence of two additional persons, one male and one female. It is explained as the death of Orpheus represented by means of *motives* belonging to the death of Aigisthos. Nos. 424, 426, 434, and 447, the subjects of the remaining full-page illustrations, represent, respectively, a group of satyrs, a youth accompanied by a dwarf leading a dog, a domestic scene (three women), and a youth and maiden before a grave stele, all in red-figured styles. The illustrations are well done.

It is to be hoped and expected that this book will not only serve to make archæologists better acquainted with the great value of the collection of vases in the Museum of Fine Arts, but will also by means of the masterly introduction awaken a more general interest in the study of ancient ceramics.

HAROLD N. FOWLER.

ADOLF FURTWÄNGLER. *Meisterwerke der Griechischen Plastik. Kunstgeschichtliche Untersuchungen* von ADOLF FURTWÄNGLER. Mit 140 Textbildern und 32 Lichtdrucktafeln in Mappe. 8vo. pp. xvi, 767. Verlag von Giesecke und Devrient. Leipzig-Berlin, 1893.

This work is certainly a magnum opus, full of original conceptions, of careful observation, and of diligent comparisons. It is a veritable

storehouse of learning. The attractive blue-and-white binding, in which it comes to us from the hands of the publishers, and the high quality of the illustrations, are an indication that the volume is intended to find its way into the libraries of wealthy art amateurs. But the text is in no sense addressed to the general public; it is a scientific treatise of the highest order, the fulcrum around which historical criticism of Greek sculpture must swing for many years to come. With this book in hand Overbeck becomes a representative of archaic criticism. So comprehensive is the range of Furtwängler's acquaintance with Greek and Roman marbles, bronzes, terracottas, vase-paintings, texts and inscriptions, that even Brunn seems to occupy a narrower field of influence. Leipzig and Munich are already overshadowed by Berlin.

It would be idle to attempt a critical review of a work of this magnitude. This can be done only by specialists, and at much greater length than we have at our disposal. But we may at least set before our readers Furtwängler's general point of view and give a brief notice of the scope of his book.

The foundation upon which this work rests is a personal and direct observation of monuments and a critical comparison of them through the assistance of casts and photographs. Again and again we are impressed by the freedom of Furtwängler's powers of observation. None of the details of style escape his attention. Whether it be the treatment of the hair, of the eye, nose, mouth, ear, the drapery or general composition, he has observed them all, and frequently suggests some illuminating generalization, utilizing every such detail for chronological purposes with as much security as the epigraphists feel in the chronological value of the forms of letters.

But the masterworks of Greek sculpture, the subject of his volume, have almost without exception perished. How, then, does he use the methods of observation to so much purpose? We might suppose that the few existing Greek originals would be made the basis of his argument and afford the criteria for the classification and restoration of the missing masterpieces. But such a slender foundation would not have sufficed for the superstructure he wishes to raise. His real starting-point is found in the numerous copies made by the Romans of the famous statues of the Greeks. He argues that when many replicas of the same type are found, we may assume as a starting-point a Greek original. In the critical analysis of the copies great pains must be taken to distinguish between those which are exact copies and those which contain later variations. In the absence of the originals, we must here be guided in our estimate of the exactness of the copy by such other originals as have been preserved, by

traditional descriptions, by contemporary copies on vase-paintings, coins, *etc.* In this manner from the copies we may reconstruct the originals.

This is the first time that in a systematic, far-reaching and extensive manner the lost masterpieces of the Greeks have been placed before our eyes; in copies it is true, but in a manner which enlarges our conceptions respecting the styles and peculiarities of the great artists. It also vivifies our interest in a multitude of monuments which otherwise would be overlooked as of secondary importance.

The volume is divided into a series of separate studies upon : Pheidias; The Athena Temple on the Akropolis; Kresilas and Myron; Polykleitos; Skopas, Praxiteles and Euphranor; The Venus of Milo; The Apollo Belvedere; An Archaic Greek bronze head; The Throne of the Amyklæan Apollo. Even this analysis does not completely cover the scope of the work, for the works of many other artists are considered at length, whose names do not appear in the titles of the chapters. These studies are not systematic treatises, such as one expects to find in an encyclopædia or in a history of Greek sculpture; they are critical studies, in which traditional and received opinions are treated lightly but the monuments with great analytic acumen.

The starting point for his study of Pheidias is the Lemnian Athena. This he recognizes in two marble copies in Dresden, and secures a more exact restoration of the head by means of an Athena head in Bologna, and of the pose by means of an ancient gem. He then fixes its position on the Akropolis, determines its date as 450 B. C., discusses its prototypes and the changes made by Pheidias. This statue becomes the norm by means of which he reaches conclusions which vary widely from the generally received opinions. He places the Lemnian Athena at the beginning of the career of Pheidias, allowing a few works only to be of earlier date. This would do away entirely with the Kimon period and place Pheidias exclusively in the age of Perikles. The Athena Promachos is attributed to Praxiteles the elder, the Olympian Zeus is put later than the Parthenos, and the residence of Pheidias at Olympia treated as a myth. The decorative sculptures of the Parthenon, with the exception of the more archaic of the metopes, are assigned to Pheidias. He interprets the Eastern frieze as representing the bringing of the Peplos for the ancient statue of Athena, which he believes Perikles intended to have placed in the Eastern section of the Parthenon. The stools which the maidens are carrying are intended for the Olympian divinities who were considered as guests at the great Panathenaic Festival. They are seated in the following order: Hermes, Dionysos (on a cushion), Demeter (with

a torch), Ares, Hera, Zeus, and to the right Athena, Hephaistos, Poseidon, Apollon, Artemis, Aphrodite. The Western Pediment of the Parthenon is interpreted as dedicated to the Parthenoi; that is, the daughters of Kekrops on the one hand and of Erechtheus on the other. The figures in the angles are not river gods, but Buzyges and his wife on one side and Butes and his wife on the other. In the centre Athena and Poseidon meet as rival rather than as conflicting divinities, both of them being associated, as is the case with all the other figures of the pediment, with the history of the Akropolis. The Eastern Pediment receives also a new interpretation. The central group, in which Zeus and Athena appear as equal divinities, is restored from the Madrid puteal—to the left are Helios, Kephalos, the Horai, Hebe (two other divinities, then Hera and Zeus); to the right are (Athena, Poseidon, two divinities) the Moirai and Nyx. Thus in both pediments there is seen to be preserved a more thorough balance and symmetry than appears in most interpretations. In the study on Polykleitos, the recent discoveries of the American School at Argos are summarily dismissed as non-Polykleitan in style. Around the Doryphoros and the Diadumenos he collects a series of variant forms, and in a most interesting manner utilizes the bases found at Olympia in reëstablishing as Polykleitan a series of statues. In the same way as the zoölogist from a single bone can reconstruct the form of an extinct animal, so the archæologist of to-day requires even less than the fragment of a statue: the mere manner in which the feet are posed upon the pedestal throws considerable light upon the form of the statue which the pedestal once served to support. In the section on Praxiteles a new light is thrown upon the work of the master; his earlier statues, more Polykleitan in character, being distinguished from the later, of which the Hermes is the crowning example. Few perhaps will be ready to follow Furtwängler so far as to see in the Otricoli Zeus the direct influence of Praxiteles. The section on the Venus of Milo is a very thorough archæological and critical study, leading to the unexpected conclusion that the Melian statue represents a mixture of two types, one of which is to be referred to Skopas, the other being the Melian Tyche.

The fine series of plates which accompanies the volume is valuable in reproducing works of sculpture which are not elsewhere accessible.

ALLAN MARQUAND.